

The R.A.M. CLUB MAGAZINE

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*We are privileged to
announce that
His Majesty King Edward VIII
has been graciously pleased
to grant his Patronage
to the Royal Academy of Music
and to continue his interest
in the Institution*

Chamber Music—A Retrospect

The efficiency of a school is judged by the work which it can produce under its own roof, without having to look beyond its threshold for support. In recent times there has been ample testimony at the Academy in many directions, of which we may here mention two, Chamber Music and Opera. The ordeal in each has been severe, but no help from others has been called for to strengthen or 'stiffen' the performances. The work throughout has been students' work, and cannot be appraised beside the work of experience and maturity. Judgment must have balance and proportion, and not search for qualities that are not inherent in the young, and therefore it is just and worthy, at this time, to discuss recent events in the light of efficiency. There cannot be a challenge between the efforts and works which a school manifests within itself and some other organization secure behind more experienced personnel and larger material resources. On the one hand there is the routine of education, definitely prescribed in a curriculum which has been drafted in the interests of students; on the other, the choice is open and free, and lavish as to works and performers. Again, there is the careful guidance of apprenticeship which does not vie with masterly experience gained in the wide world. A school can only employ the material available at the time, and its undertakings must conform with that material: its field of choice is limited by the conditions that determine its existence as a school.

Let us now see how practical conditions favoured opportunity. In recent years four series of chamber concerts have been given. The first series was the eighty-three quartets of Haydn, which, with Mr Lionel Tertis as director and editor, occupied two terms, week by week. In the early published editions of the quartets directions as to bowing, phrasing and nuance were sparingly indicated, but through many a happy stroke of genius Mr Tertis was able to transform what might have been colourless pedestrian efforts into the realization of supreme craftsmanship. This, however, could not have been accomplished successfully had there not been a quartet of string players who, undismayed, took all, as it were, 'in their stride'. It would need many lines

of print to discuss the infinite pains taken by Mr Tertis, and the patience, the mental and physical strain which four students, scarcely out of their teens, displayed as part of their daily work. In the attack there was no hesitation, no time for afterthoughts. There was, over all, the prestige of giving the complete series as never had been done before in England—the playing of quartet after quartet, apparently as effortless as the turning of the pages of a book.

The standard was set, but after so severe a test of ensemble playing there was a pause. It was wise to draw in awhile in preparation for the eighteen quartets of Beethoven. It was inexpedient to employ one and the same quartet for the entire series, inasmuch as the ensemble class, under the experienced direction of Mr Herbert Withers, was gaining wisdom and strength. When therefore the time came, there were five student quartets equipped to take the field. It was venturesome to face the bewildering storms, to dwell among peaceful moods, to feel and express the defiance and exasperation of a mind on edge. It was an interesting study to watch these students, in their fine youthfulness, banishing from the mind the records of proved players who had spent their lives in places which the untried were not yet ready to enter.

The varying moods opened the door to the austerities of Brahms. From the list that follows it will be seen that in addition to the quartets a broad acceptance was made of all works coming under the comprehensive designation of chamber music. The series consisted of eighteen works: of these there were six quartets, four quintets, two sextets, four trios for pianoforte, violin and 'cello, the horn trio and the clarinet trio. In addition to the nine concerts in the series, a tenth was added. The quintet, Op. 34, was played, preceded by its arrangement as a sonata, Op. 34b, for two pianofortes. For this infinite variety of 'forms' Mr Withers had before him the difficult but by no means unwelcome business of finding an appropriate desk and place for each of the players under his guidance. He had an assured choice from among ten violins, eight violas, eight 'cellos, nine pianists, two clarinets (one an ex-student), and similarly a horn. The material was there, but the selection of individuals and the welding them together into a compact and sympathetic organism demanded a knowledge of the capabilities of the ensemble class, of individual qualities, and, above all, of tact. So the many-minded Brahms had his due from the students at their best.

Then came Schubert, modest and melodious, a great craftsman with no idle hands, a singer if ever man sang, and so for all mankind. The expansion mentioned in the case of the Brahms series was carried further in Schubert's. Of the twenty-nine numbers in the programme there were fifteen quartets, two quintets, the octet, two trios for pianoforte, violin and violoncello, the quartet for guitar, flute, viola and violoncello, and other shorter works. Two songs were given, *Die Forelle* and *Der Tod und das Mädchen*, in their appropriate connection with the 'Trout' Quintet in A, Op. 114, and with the string quartet in D minor, No. 14. This series in itself was no small enterprise, calling upon the co-operation of more than fifty students. Not only were there seven string quartets complete in themselves, but in addition there were others taking part: of violins and violas there were three of each, five violoncellos, one double bass, six pianofortes, one flute, one horn (an Academy professor), two bassoons (a student and an ex-student, now professor), a clarinet, a guitar, and two singers. With this array of talented young people going about their business in everyday fashion the character of the series was maintained. It would have been destroyed had resort been made to what has come to be known as 'outside help'. The performances would have ceased to be of the Academy, of its teaching and training, of its high aims. It was the Academy speaking with its own voice. The School had the good fortune to shelter under its wing students exceptional in ability, exceptional in numbers. Lean years, even Sabbatical years are known, and every school has experienced them. But in the period under discussion there has been a consistency in effort and an ever-willing purpose with encouragement from within.

That each series attracted good audiences was to be expected. People came, not for the promise of a free concert, but to listen to, and be associated with, the kind of music that they themselves professed. This was manifest: faces grew familiar as the series went on, and there was an intentness and quiet that seemed to draw the listener into close intimacy with the performers. No small degree of instruction was due to Mr Withers, whose introductory remarks at each concert were fitting preludes. The programmes alone, recording, from concert to concert, the contemporary works in which the three composers, Beethoven, Brahms and Schubert, were engaged, were remarkable for the depth of research and scholarship which they contained. Over all, the enlightened policy of these concerts was the inspiration of the Principal, and the wise endeavour to present the work of

the Academy on a high level of artistic attainment so sure that the atmosphere of the schoolroom should not penetrate. Efficiency and stability went hand in hand.

Earlier references to these Series are to be found in the Magazine.

Haydn, in No. 81, June 1928.

Beethoven, in Nos. 99 and 100, June and November 1934.

Brahms, in Nos. 101 and 102, March and June 1935.

Schubert, in No. 104, March 1936.

The R.A.M. New Music Society.

President:

Sir John B. McEWEN, M.A., D.Mus., LL.D.

Committee:

William Alwyn

Alan Bush

Norman Demuth

Herbert Murrill (*Hon. Sec.*)

The R.A.M. New Music Society on March 19 did not go far afield for works, for the programme included songs by Herbert Murrill and William Alwyn, both groups being sung by Geoffrey Dunn, who supplied the poems for Mr Murrill's 'Self-Portraits'. The accompaniments for Mr Alwyn's songs (twelve of Blake's 'Songs of Innocence') were played by Mr Myers Foggin. Organ works introduced by Mr Norman Demuth were compositions by Hendrik Andriessen and Paul de Maleingreau. A 'Russian Impression' for Brass Orchestra by Benjamin Britten had passages for muted instruments somewhat 'out of step'.

An invitation concert of modern chamber music was held in the Duke's Hall on Thursday, May 21. The programme contained works by two composers: Alban Berg, whose *Sonata, Op. 1*, was finely played by Eileen Ralph, and Stravinsky's *Duo Concertante* for violin (Antonio Brosa) and pianoforte (Benjamin Britten). Both works were of the variety which some regard as long-haired. The scissors is not a musical instrument, but when judiciously applied it can become most formidable. Mr Norman Demuth contributed *Music for Dancing* (1936) for pianoforte, played by Eileen Ralph, and Mr Britten's *Suite for Violin and Pianoforte* was given by Mr Brosa and the composer.

The next concert will be held on July 9.

'Review' Week, March

The 'Review' Week, from March 23 to 28, was conceived to demand the attention of all students, according to their respective principal studies. Mr Wesley Roberts lectured on Perspective in Pianoforte Study, and Professor E. G. Richardson was aided by lantern slides for his discussion of the Science of Voice Production. Mr Henry Beauchamp was entertaining on the subject of the early stages of Oratorio and Opera, Mr Stewart Macpherson dealt with Brahms as a Symphonic writer, and Mr Greville Cooke with Elgar's Third Symphony. A very delightful lecture was given by Professor Walter Starkie on the Violin and its influence on Music. With lantern slides he showed the evolution of the instrument as depicted in illuminated miniatures and medieval drawings from early days to the period of Corelli, Tartini and Paganini. Most interesting was his discussion on gipsy music and his brilliant musical 'quotations' on his violin, with the unspoiled 'Zigeuner accent' as studied during wanderings in Hungary and Spain. Mr Norman Demuth spoke upon the Element of Music, and Dr M. D. Brock gave a Headmistress's point of view of music in Secondary Schools and the teaching thereof. For the first time loudspeakers were used in the Duke's Hall.

Drama

Under the direction of Miss Ena Grossmith, the Dramatic Class gave three plays on March 19. They were an episode from *A Safety Match* by Ian Hay, the sketch by Gertrude Jennings *Waiting for the Bus*, and a 'thriller', *Ten Days before the Wedding*, by Lindsey Barbee. The plays provided opportunities for the large casts which, with the exception of four male students, not members of the Dramatic Class, were filled by female students as females. On this occasion there was no call for 'misfits', and the plays were well mounted and attired. There was an exciting fight between two hefty real men in Ian Hay's Episode; in the Bus sketch there was good character-acting and much merriment, and in the thriller there was a clever surprise at the end. As the play depended on spooks, there was naturally much ghostly lightning and thunder, and the electrician, whose identity was not disclosed, was as much the protagonist as the leading lady. The afternoon's entertainment was well-found in every respect.

Musical and Social Evening: March 12

The Honorary Secretary of the R.A.M. Club, Mr Brian Nash, was fortunate in securing Mr Medtner for the Musical and Social Evening of March 12. Mr Medtner was welcome as a friend, for on a former evening he had given great pleasure to members and their guests with a delightful recital. On the present occasion his programme was in two parts. First he played his *Sonata in one movement*, Op. 11, No. 3, and three *Fairy Tales*, Op. 51, No. 3, Op. 34, No. 3, and the *Ritterzug*, Op. 14, No. 2. The other part consisted of the *Sonata*, Op. 22, and five *Fairy Tales*, so whetting the desire of the audience for more and still more, that he cordially responded. His command of the keyboard and his magnificent technique aroused great enthusiasm, and the general feeling was that it had been a rare privilege to have heard him again. After the recital he and his wife renewed the acquaintance of many who had met him on former occasions, and the greetings were as polyglot as before. The President of the Club, Madame Julia Neilson-Terry, F.R.A. M., received the members and guests, and at the close of the recital warmly thanked Mr Medtner for his most artistic and at the same time instructive performance.

Students' String Orchestra, March 24

Under the conductorship of Mr B. Walton O'Donnell, the Students' String Orchestra made a gallant array with Bach's *Brandenburg Concerto No. 3 in G*. This work, which is always a severe test for the more experienced, was attacked with confidence, and the young players, with bright tone and volume of sound, gave proofs of careful preparation. Winifred Flavell played Tartini's *Concerto in D minor*, and made light of its technical difficulties with beautiful phrasing. Arne's *Sonata No. 5 for Two Violins and Thorough Bass* had been cleverly arranged by Beryl Price for solo violin (Douglas Thomson), oboe (Lucy M. Keane), and string orchestra, and the flavour of the period was well conveyed in its new garb. The amusing Caprice-Valse, *Wedding Cake*, Op. 76, of Saint-Saëns was played by Nancy Weir (solo pianoforte) exuberantly with string support.

Chamber Concert, March 26

In the programme of the Chamber Concert of March 26 there was one work which claimed attention. Two movements of W. Alwyn's String Quartet were played by Edward Silverman and William Waterhouse (violins), Douglas Thomson (viola), and Peter Beavan (violoncello). These were indicated *semplice* and *quieto*. The impression was of gentleness and restraint, with great beauty and serenity, obtained by keeping within the framework of the movements. It was well played by the quartet. Another fine performance was Harold Child's singing of Five Shakespeare Songs by Roger Quilter, with pianoforte quartet (violin, viola and violoncello) taking part. These songs, to anyone acquainted with their place in Shakespeare's context, conveyed an emotion of themselves, and the perfect accompaniment, with all its felicity, was well understood by the singer. Ross D. Pratt gave an accomplished performance of Chopin's *Ballade in F minor*, Op. 52, and Eugene Nemish asserted himself in Three Hungarian Dances by Brahms.

Orchestral Concert, March 31

The programme of the Terminal Orchestral Concert on March 31 contained six numbers only, but each of equal importance. For the orchestra there was Smetana's Overture, *The Bartered Bride*, with Robin Sanders-Clark as student-conductor, the kind of work in which the students revel. Another brilliant performance was that of the Overture and Venusberg music in *Tannhäuser*, with rhythm well sustained, and pure intonation in the divided violins. The *Alto Rhapsody*, Op. 53, by Brahms, founded on Goethe's *Harzreise im Winter*, was finely sung by Ruth Perry, with male chorus, and George Sylvester was sufficiently demoniacal in Moussorgsky's *Song of Mephistopheles*. Edward Silverman happily steered an effective course through the uncharted seas of Delius's *Violin Concerto*, and Paul Huband gave an exceptionally fine performance of the first movement of Tchaikovsky's *B flat minor Pianoforte Concerto*. Sir Henry Wood, as usual, was in command, and through his efforts the R.A.M. Students' Orchestra maintains its high prestige. It is to be noted that in the large orchestra of 140 there were only seven players unconnected with the Institution as students, ex-students or professors.

The Schubert Series

The tenth and concluding concert of the Schubert Series was given on March 23. It began with the *Adagio in E flat, Op. 148*, for pianoforte, violin and violoncello, followed by the engaging *Trio in B flat, Op. 39*. These prepared the way for the *String Quintet in C, Op. 163*, which held its distinguished place as, so to speak, the Finale to the Series, which had held lovers of Schubert's music enchanted each Monday afternoon from the first concert on January 20. On such occasions it is customary to speak of the performers, and the Quintet's wonderful structure and its flow of melody were admirably brought out, under the direction of Mr Herbert Withers, by the violins (Eugene Nemish and Robert Masters), the viola (Samuel Rosenheim), and the two violoncellos (Joseph Sack and Maurice Westerby). As an ensemble they acquitted themselves with more than the maturity expected of students. A space in conclusion must be given to the audience. It was pleasant to see, week by week, the faces of those who had made the pilgrimage every Monday to the shrine of Schubert. Many, no doubt, were enthusiasts of chamber music who could recall the supreme accomplishments of men of great name, tested in their own quiet efforts, remembering their own difficulties and delighting in the rendering of their favourite passages. To some it may have been a pleasant occupation to fill in an afternoon; to others, it may have been a lesson; to most, it is to be hoped, it was an experience to be recorded along with the unforgettable hours spent in the room of a school of music in intimacy with students who accepted these four great series merely as part of their day's work.

Chamber Concerts: Students' Compositions

Interest and curiosity attracted goodly audiences on May 27 and June 3 to the two chamber concerts of students' compositions. It is no disparagement to say that instrumental technique outvied invention, for while the writing for strings was much above what may be expected of students, the thematic background was scarcely distinguished enough to bear the strain of elaboration. Many aspired to heights as yet out of reach, but the efforts were worthy. It was singular that those harmonic searchings which

might have been expected of young students were not embarrassing, and again 'the reign of the tonic and dominant' was firmly enthroned. Noteworthy, too, was the fact that more than half of the students' compositions were marked 'second study'. To mention in detail each work is unnecessary, but special commendation must be given to Joyce Chapman's pianoforte *Quintet*, which approached the larger style, the pianoforte part being played with energy by the composer; and Manuel Frenkel's *Variations and Fugue* for two violins and viola, in which the subject-matter of the strings was handled with confidence. May Sabeston Walker's slow movement from String Quartet was distinguished and beautiful. The specially engaged string quartet of ex-students, Frederick Grinke and Beatrix Marr, violins; Eileen Grainger, viola, and Florence Hooton, violoncello, played throughout the two concerts.

Mackenzie's 'Veni, Creator Spiritus'

It was a happy and kindly thought on the part of the British Broadcasting Corporation to include on May 31 in its Whit-Sunday programme so appropriate a work as Mackenzie's *Veni, Creator Spiritus*, and it was an act of 'piety' (in the classical sense) on the part of Sir Richard Terry to write so informing an article on the composer and his master craft. The work was performed for the first time at the Birmingham Festival in 1891, conducted by the composer, and few as there must be living who heard it then, to those who came immediately after it revived memories of fine masses of choral singing and orchestral colour which, in his larger and later forms, were to attain a height that placed him in the front of his day. To those not too far removed from his times the Whit-Sunday work recalled the new sounds, the new vision, that was a welcome awakening from time-worn performances, but to the present generation it must have come as a revelation of great accomplishment gained by a fresh outlook, nevertheless well-ordered in all the approach to music, and without the encumbered machinery of a later day to distort all music out of gear. It was an inspiration on the part of the B.B.C. to broadcast three vastly different and contrasted works on Whit-Sunday: the Russian Service, *Palestrina*, and Mackenzie's *Veni, Creator Spiritus*. Musicians who listened surely understood. For them it must have been an unique event.

Mr Arnold Fulton's London Select Choir in Scotland

Among the many invasions of England mentioned in history not the least are those of Scottish choirs, and therefore it is pleasant to notice retaliation now and then. Mr Arnold Fulton as a 'foreigner' in England delivered a counter-stroke when he took his London Select Choir to Edinburgh and Glasgow as a challenge. His programmes had none of that aggressive 'nationalism' that comes to the Albert Hall from the north and the west. The colour that is called 'local' was provided by Byrd in his *Ave verum*, Morley's *Arise, awake*, and Benjamin Dale's beautiful *Rosa Mystica*, the last being specially commended. Mr Fulton was wise in going further afield than Ayrshire or even Shropshire, and Gretchaninoff and Sakhnovsky were hailed with delight, probably because they were nearer the Volga than the bonny banks of Loch Lomond.

Opera and Drama, Scala Theatre

The following are the dates for the performances at the end of the term. On July 14 and 18 Verdi's *Falstaff* will be given; on July 15 and 17 Mackenzie's *Cricket on the Hearth*. These works will be conducted by Mr John Barbirolli. On July 16 the Dramatic Class, directed by Miss Ena Grossmith, will perform *The Lake*, by Dorothy Massingham and Murray Macdonald.

Annual Dinner, June 30

Members are reminded that the Annual Dinner, with which the usual Term's Meeting will be combined, will be held on Tuesday, June 30, at 8 p.m., at the Dorchester Hotel. Miss Olive Groves will sing and Mr Rae Robertson and Miss Ethel Bartlett will play during the evening.

Society of Women Musicians

A reception and concert to celebrate the twenty-fifth anniversary of the Society of Women Musicians was held in the Duke's Hall on May 28. Included in the programme were works by Katharine E. Eggar, Maud Valérie White and Rebecca Clarke. Miss Dorothea Webb was one of the soloists, and the President of the Society, Miss Alma Goatley, spoke on 'Past achievements and future aims of the Society'.

Music Scholarships

Competitions for twenty scholarships in all branches of music will be held in September next. Last day of entry August 31. Detailed particulars and entry forms may be had on application to the Secretary, Royal Academy of Music.

Annual Subscriptions

Members are reminded that their subscriptions (10s. 6d. for Town Members and 5s. for Country and Student Members) were due on January 1. Any whose subscriptions are still unpaid are asked to send a remittance to the Secretary without delay.

Birth

Griffiths. On April 7, 1936, to Florence S. W. (*née* Sauvary) and E. B. Griffiths—a daughter (Rosemary), who died shortly after birth.

Marriage

Isabelle Aldridge to A. J. Macdonald, Deputy Director, National Institute of Poultry Husbandry, Harper Adams Agricultural College, at Trusthorpe Church, Lincs, April 13, 1936.

In Memoriam

Brigadier-General Sir Alfred Granville Balfour
R.B.E., C.B.

March 1858—March 1936

The Academy has sustained a severe loss by the death of General Balfour, who became a Director in 1921 and a Vice-President in 1930. A great lover of music, he was deeply interested in the affairs of the Academy both in administration and by frequent attendances at the Students' Concerts. It was fitting that he should be appointed Commandant of the Royal Military School of Music at Kneller Hall, and he was an honorary freeman of the Worshipful Company of Musicians. In the absence of the Principal through indisposition, the Academy was represented by Dr Stanley Marchant and Mr Gurney Parrott at the memorial service at the Royal Hospital, Chelsea.

Eric R. Brough, B.Mus., A.R.A.M., F.R.C.O.

September 12, 1901—April 11, 1936

A career of definite achievement was suddenly closed by a lamentable accident at Port of Spain, Trinidad, when a plane in which Mr Eric Brough was a passenger dived into the harbour, and he was drowned. Few students at the R.A.M. had passed as he had done from success to success. In 1926 he gained the Henry R. Evers Prize, the Oliveria Prescott Gift, the Matthew Phillimore Prize, the Chappell Pianoforte Prize and the R.A.M. Club Prize. In the following year he won the Macfarren Gold Medal, the Dove Prize, and the Philip Leslie Agnew Pianoforte Prize. He passed the B.Mus. of London University in 1926, while still a student, the F.R.C.O. in 1920, and was elected A.R.A.M. in 1930. In 1929 he was created a Professor of the pianoforte in the Academy, a position which he filled with acceptance and in which he gained the esteem both of his colleagues and his pupils. His work as a pianist had won its way to take its place with the most accomplished, and he was conductor of the People's Palace Choir and Orchestra, as well as organist and choirmaster of the Lewisham Congregational Church, where a memorial service was given. Deep is the sympathy with his family for a young life prematurely cut off when the world seemed to be holding for him so much joy in work and in the wonders of nature's high places.

Lois Henderson

September 30, 1906—March 29, 1936

It is with deep regret that we record the untimely death of Lois Henderson, which occurred suddenly on March 29. The first holder of the Frederick Corder Memorial Prize and a Lionel Monckton Scholar, she naturally showed her gift for composition. On several occasions her works were performed at Fortnightly and Chamber Concerts, and a ballet was played at a Patrons' Fund Orchestral Concert. Eastern themes attracted her, and for these her scores often consisted of small groups of instruments which she used with fanciful effects. Her loss is a sad blow to her friends and fellow-students and to those who had looked forward to the fulfilment of so much promise.

Evelyn Joyce Cole

May 14, 1936, in Montreal. Student in the R.A.M. 1925-1928.

The Late Norman O'Neill

A Memorial Tablet to the late Norman O'Neill was unveiled by Sir John Martin Harvey at Golders Green Crematorium on Thursday, April 2, at 12 o'clock.

Memorial to Eric Brough

In commemoration of Eric Brough, who was drowned in an aeroplane accident at Trinidad on April 11, while travelling in connection with examining work for the Royal Schools of Music (London), it has been proposed to establish at the Royal Academy of Music a Prize or Exhibition to be called after him.

The Committee of Management and the Principal have indicated their approval of this method of perpetuating the name of one in whose distinguished career—so tragically and prematurely cut short—they feel the utmost pride and gratification.

Any friends of Eric Brough who may desire to be associated with this are invited to send subscriptions to Vivian Langrish, The Royal Academy of Music, N.W.1, or 30 Elsworth Road, N.W.3.

Broadcasting

AS COMPOSERS AND CONDUCTORS:

William Alwyn, Frederic Austin, Sir Granville Bantock, John Barbirolli, Hubert Bath, Arnold Bax, Arthur Bliss, York Bowen, Warwick Braithwaite, Alan Bush, Adam Carse, Eric Coates, Harold Craxton, B. J. Dale, Thorpe Davie, Baron Frederic d'Erlanger, Gerald Finzi, Sir Edward German, Alma Goatley, Adolph Hallis, Julius Harrison, Fred Hartley, Michael Head, Roy Henderson, Joseph Holbrooke, Walford Hyden, Frederick Keel, Reginald King, Sydney Kyte, Herbert Lodge, Dr Stanley Marchant, Haigh Marshall, Sir John B. McEwen, Edgar Moy, B. Walton O'Donnell, King Palmer, Montague Phillips, George Posford, Ernest Read, W. H. Reed, Alec Rowley, Cedric Sharpe, Susan Spain-Dunk, Phyllis Tate, Dr Eric Thiman, Mansel Thomas, Gilbert Vinter, William Wallace, Maud Valérie White.

AS PERFORMERS:

Arthur Alexander, Norman Allin, Robert Alva, Stella Andrevia, Hildegard Arnold, Thorpe Bates, Peter Beavan, Norah Blaney, May Blyth, Hilda Bor, Maud Bostock, Joan Boulter, Eric Bray, Kevin Buckley, Philip Burton, Arthur Catterall, Alfred Cave, Dorothy Chalmers, Margaret Chamberlain, Harold Child, Rebecca Clarke, Peggy Cochrane, Peers Coetmore, Harriet Cohen, John Collinson, Patrick Cory, Joan Coxon, G. D. Cunningham, Patric Curwen, Clifford Curzon, Ernest Davies, Joan Davies, Hilda Dederich, Clifford Deri, Vera Devna, Maurice d'Oisly, Shula Doniach, Kathleen Dunn-Davies, John Yewe Dyer, Leslie England, Antony English, Orazio Fagotti, Arthur Fear, Myers Foggin, Dorothy Folkard, Watson Forbes, Barbara Frewing, Howard Fry, Max Gilbert, Margaret Godley, Katharine Goodson, Brenda Gordon, Isabel Gray, Sydney Griller, Frederick Grinke, Olive Groves, Garda Hall, Adolph Hallis, Colin Hampton, Fred Hartley, Marjorie Hayward, Roy Henderson, Dorothy Hogben, Florence Hooton, Betty Humby, John Hunt, Harry Isaacs, Frederic Jackson, Rhiannon James, Alec John, Ceredig Jones, Reginald Kell, Reginald King, Doris Langham-Smith, John Lewis, Morgan Lloyd, Dorothy Manley, Dr Stanley Marchant, David Martin, Gwendolen Mason, Denis Matthews, Eileen McCarthy, Margot McGibbon, John Meirion, Muriel Michell, Wilfred Miles, Jack O'Brien, Valentine Orde, Elsie Owen, John Pauer, Reginald Paul, Jean Pougnet, Wynford

Reynolds, Foster Richardson, Arthur Sandford, Irene Scharrer, Stearn Scott, Joseph Shadwick, Cedric Sharpe, Jack Shinebourne, Bernard Shore, R. H. Clifford Smith, Dorothy Stanton, Carl Taylor, Dr. Eric Thiman, Olga Thomas, John Ticehurst, James Topping, Freda Townson, Vera Towsey, Eva Turner, May Turtle, Gilbert Vinter, Watcyn Watcyns, Catherine Wendol, Dorothea Webb, Margaret Wilkinson, Barbara Withers, Herbert Withers, William Worsley.

LECTURE-LESSONS:

Ernest Read, A. Hermann Winter.

Recent Awards

The Hubert Kiver Prize (Elocution) to Betty Prince (London), Mary Moore and Isabel Smith being highly commended, and Irene Green, Vivian Creditor, Jane Robinson Garbutt, Phyllis G. Clyma and Honor Meikle commended.

The Albanesi Prize (Piano) to Irene Rustad (Norbury), Geoffrey Robbins being highly commended and Robert Hay and Susan Slivko commended.

The Antonia D. Murdoch Prize (Piano: Quick Study) to Ross Pratt (Winnipeg, Canada), Rosalie Inskip being highly commended and Terence Vaughan, Gerald M. Gover and Eunice Gardiner commended.

The Harriet Kendall Prize (Elocution) to Irene Green (London), Isabel Smith and Marjorie Spooner being highly commended and Honor Meikle and Gwen Cunningham commended.

The Grisi Prize (Female Vocalists) to Vera Rae-Stevens (London), Joan Lennard being highly commended and Irene Chambers commended.

The Cuthbert Whitemore Prize (Piano) to Ross Pratt (Winnipeg, Canada), Jean Inglis being commended.

The Marguerite Elzy Withers Prize (Ensemble) to Edward Silverman (Violin) and Susan Slivko (Piano), Winifred Flavell and Margaret Chamberlain being highly commended.

The Arnold Bax Prize (All Voices) to Max Oldaker (Tasmania), Joan Tribe being highly commended.

The Philip Leslie Agnew Prize (Composition) to Aubrey C. Bowman (Bournemouth), Terence Vaughan being commended.

The Josiah Parker Prize (Composition) to Denis J. Matthews (Coventry), Cecil Dorling being commended.

Notes About Members and Others

(It would facilitate the compilation of this column were Members to send a note to the Editor of past performances or engagements.)

Mr John Barbirolli has been engaged as conductor of the New York Philharmonic Orchestra for a season of ten weeks.

Mr Roy Henderson has been singing in the Mozart Festival at Glyndebourne with much success, and has won special praise for his original reading of the part of Masetto in *Don Giovanni*.

Mr Clifford Deri had an unquestioned success as Falstaff at the Old Vic on April 29. Owing to the illness of the principal singer, he had to take his place almost at a moment's notice, and his performance, which has been highly praised, was the more remarkable as there was no time for a rehearsal on the stage.

Mr Eric Greene and Mr Roy Henderson were soloists at a performance of Bach's *St. Matthew Passion* given in Queen's Hall on March 29. Mr Henderson also took part in a performance of *The Dream of Gerontius* given in the Royal Albert Hall on March 28.

Miss Beatrix Marr, assisted by Mr Myers Foggin at the piano, gave a violin recital at Wigmore Hall on March 17. *A Little Sonata* by the Principal was included in the programme.

Miss Eileen Ralph gave a pianoforte recital in the Grottrian Hall on April 1.

Mr York Bowen's *Suite in Four Movements* (1909) was included in the programme of his pianoforte recital given in the Aeolian Hall on March 18.

Miss May Blyth gave a song recital in the Aeolian Hall on April 1.

Mr David Martin took part in a concert of String Trio Music given in the Wigmore Hall on March 31.

Miss Eva Turner sang with a specially augmented orchestra in the De La Warr Pavilion, Bexhill-on-Sea, on Good Friday; she also sang at a concert given in the Hyde Park Hotel on May 3.

Mr John Hunt gave a pianoforte recital in the Aeolian Hall on April 7.

Miss Kathleen Bell (pianoforte) took part in a recital given in the Foresters' Hall, Dundee, on April 21.

Mr Thomas Marshall gave a pianoforte recital in the Aeolian Hall on May 14.

Miss Peers Coetmore gave a 'cello recital in the Wigmore Hall on May 7. Mr Frederic Jackson was at the piano, and included in the programme was a composition by Miss Margaret O. Mullins.

Miss Iris Greep (pianoforte) took part in a pianoforte and violoncello recital in the Abbey Hall, Plymouth, on May 1.

Mr Bernard Shore took part in a recital of Danish and Norwegian twentieth-century music in the Grottrian Hall on May 12, and on May 25 gave a joint viola and pianoforte recital with Mr Charles Lynch.

Miss Bertha Hagart gave a pianoforte recital in Wigmore Hall on May 22, and during the past season has played at the Nottingham, Blackheath and Marylebone Music Clubs, and with Miss Peers Coetmore at the Putney Music Club. She has also had a number of Empire Broadcasts (solo) to South Africa, Canada and Australia.

Mr Maurice Westerby was the solo 'cellist at a symphony concert of the Worthing Municipal Orchestra on April 23.

At an orchestral concert given in the Queen Mary Concert Hall on May 1, Mr King Palmer was the conductor and Mr Meirion Williams the solo pianist.

A pianoforte recital by the pupils of Mr Edgar Carr was given in Wigmore Hall on May 23.

Miss Norah Scott Turner gave a lieder recital at Grottrian Hall on May 19.

Mr Richard Tildesley's *Clarinet Quintet* was performed in February at the London Contemporary Music Centre. Mr Tildesley demonstrated on the double bass recently in one of Mr Ernest Read's Lectures to Schools.

Miss Peggy Grummitt gave a pianoforte recital in the Wigmore Hall on March 20.

Mr Welton Hickin has given lecture-recitals to the Walton-on-Thames Rotary Club on February 27, the West Byfleet Concert Club on March 12, and to the Girls' Secondary School, Woking, on March 5.

Miss Stella Andrevia sang Arias and Mr Guy Jonson played the Schubert-Liszt 'Wanderer' *Phantasie* with the Insurance Orchestra of London at Queen's Hall on January 23. Mr Jonson also played the Beethoven *C minor Concerto* with the Newquay Symphony Orchestra on April 15.

In the concert of the Sussex String Players on May 14, conducted by Norman Demuth, Lucy Keane played the oboe part in Handel's *Concerto Grosso No. 8*, for oboe and strings, and with Peggy Radmall took part in Beryl Price's arrangement of Thomas Arne's Sonata for oboe, violin and strings. Baron Frederic d'Erlanger's *Elegy* was also given.

Mr Wilkinson Urquhart gave a pianoforte lecture-recital to the Bromley (Kent) and District Organists' Association, entitled 'Contemporary Music for the Pianoforte', on April 25.

Stainer's *Crucifixion* was sung at St Vedast's Church, Foster Lane, E.C., on April 8. The soloists were Mr F. E. Pace (tenor) and Mr S. Bayford (bass). Mr H. J. Timothy at the organ.

Mr Dennis Dance played two groups of piano solos at the private view of Violet Duchess of Rutland's Gallery of Pencil Portraits and Violet Butler's Miniatures, held at 36 Chesham Place, Belgrave Square, on May 12.

Notices

1—'The R.A.M. Club Magazine' is published three times a year and is sent gratis to all members on the roll.

2—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3—New Publications by members are chronicled but not reviewed.

4—All items for insertion should be sent to the Editor of 'The R.A.M. Club Magazine', Royal Academy of Music, York Gate, N.W.1.

The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr H. L. Southgate at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.